

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XX

JANUARY, 1932

No. 1



FUENSALIDA TAPESTRY

Flemish, XVII cen.

Museum Appropriation, 1929

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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A TENIERS ESCUTCHEON TAPESTRY

LOVERS of ancient tapestries usually prefer those of the 15th and 16th centuries from Flanders and France, perhaps because they look less like paintings than some of those of later date which used borders of varying widths. But the work of the 17th century also has its interest, for it is rich in color, its decorative quality is large, and there is often the fact that the designs were created by some of the well-known artists of the day. An example of this period which well illustrates the many-sided interest of some of the tapestries has recently been acquired from the Museum Appropriation. It is a work of art the design of which is obvious in the illustration, the large figure being Father Time and the coat of arms being that of one of the Ayala family and Count of Fuensalida. To those interested in the story of Spanish life at the time of its closest relation to Flemish life and art, the information about the owner of the tapestry and the arms is worthy of emphasis. Joseph Destrée, writing of a second and duplicate tapestry¹ has published the genealogical information. He quotes from Imhof's work: *Recherches historiques et genealogiques des grands d'Espagne, 1717*, and we learn that the owner was Don Antoine de Velasco Ayala and Cardenas, ninth count of Fuensalida, third of Colmenar, lord of Villerias, Lillo, Guadamur and Huescas, grandee of Spain, viceroy of Navarre and later of Sardinia, captain-general of Galilee, and finally governor of the state of Milan. In 1669 he married Dona Maria de las Remelios de la Cueva, daughter of Don Gaspar de la Cueva, second marquis of Bedmer. He died in 1690. Their children were Don François Nicolas of Velasco and Ayala, count of Colmenar, and Don Félix d'Ayala Velasco and Cordova. The latter was born in 1696. The former married in 1693 Dona François of Cordova and Cordona, marquise of Guadalcazar, countess of Casapalma and las Pasadas. This information

is reprinted not only by way of record, but to illustrate how personalities step out of the past, and we can really become acquainted with them. If it were worth our effort we might be able to trace no inconsiderable part of their activity in the social and political life of the day, for Count Fuensalida evidently held positions of importance, even granting that titles in themselves may be empty honors. One is tempted to wonder if the Spanish grandee whose escutcheon is the central feature of our tapestry was related to the well-known Don Gaspar de Fuensalida, keeper of the records for Philip IV of Spain, and intimate friend of Velasquez, the greatest painter of his day. So far as dates are suggestive, he might be son or nephew, probably the former, but there is no information available in Providence to clear up this point.

The artist responsible for the design was David Teniers the Third, who signs himself the Younger. Of him we know little beyond the date of his birth in 1638, his entry into the Guild of Painters in Brussels on July 28, 1675, and his death in 1685. This artist was responsible for a number of armorial or escutcheon tapestries. The design was carried out by G. van Leefdael, or in his workshop. From the information woven in the tapestry, the design was made in 1684 and woven in or near that year. Here again we might wander aside into pleasant fields of investigation, such as the importance of tapestry working in Flanders in the fourteenth to seventeenth centuries, and in Brussels in particular. Or we might follow up the group of artists known as the Teniers and note their activity. Or again we might take the three Leefdael weavers, Jan, William and G., and see what might be learned about them.

But we should note that there exist other tapestries with the same design, but made by other weavers. One such is that described by Destrée, in the Brussels Exposition noted above, which was woven by Joannes Leyniers. Also the design with a different coat of arms exists which was woven by J. Leclerc.

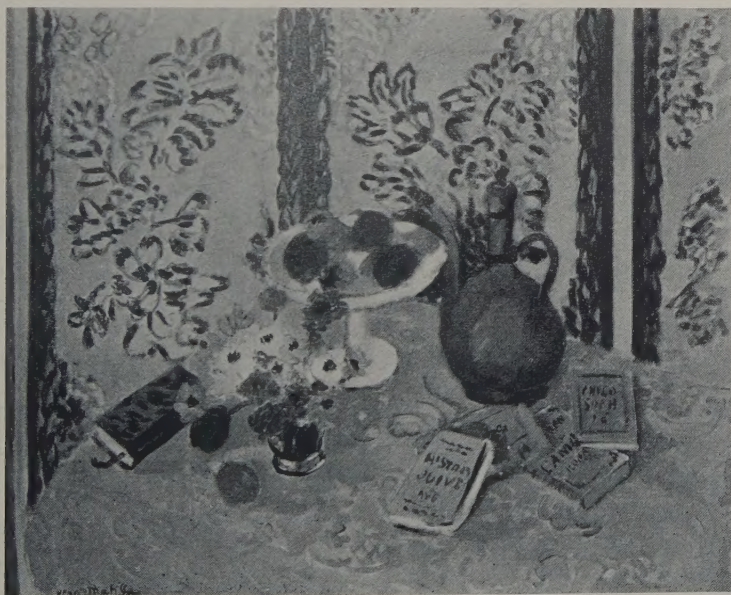
¹Tapisseries et Sculptures Bruxelloises à l'Exposition d'Art Ancien Bruxellois, 1905, p. 49.

It is interesting to note the cupid figures which hold back the drapery, as well as the graceful folds of the hangings in the design. Both features are characteristic of the baroque period in tapestries. The departure from a wide and often intricate frame for a border, is also of interest.

The allegory of "Time enchained by Loye" is one in frequent use. Just what was Teniers' inspiration for this well-designed and beautifully executed figure, is not known; but it reveals a power of draw-

found. This, however, did not prevent the Spaniards from placing some of their orders in Flanders itself, as in the present instance, where the Fuensalida family sought designer and weaver in Brussels.

The history of the tapestry is unknown. Apparently kept in Spain for a long time by the Fuensalida family, the tapestry passed into the market, where at the time of its publication by Heinrich Goebel,² it was in the possession of the dealer L. Bernheimer in Munich. From there it



STILL LIFE, "HISTOIRES JUIVES"

by Henri Matisse

Lent by S. S. White, 3rd, 1931

Courtesy of S. S. White, 3rd

ing and a mastery of technique in execution which shows the high artistic standards reached, even though it is so late in date. Above all, the great decorative value of such a design and tapestry is very evident.

A point of interest relates to the fact that although Flanders at the time was not subservient to Spain, her artists, perhaps more than those of any other country, went to Spain, and took advantage of whatever encouragement for art was there

passed to the New York market and finally into the possession of the Museum.

L. E. ROWE

MATISSE EXHIBITION

MORE public interest in the Museum's activities was aroused by the retrospective exhibition of the works of Henri-Matisse than by any single enterprise of recent months. For this reason,

²The Tapestries of the Lowlands, no. 185.

if for no other, this venture in the realm of modern art can be called an outstanding success. Nor is there small wonder, for of its kind this exhibition was most significant. Thirty-eight of this contemporary master's paintings representing all phases of his artistic evolution were hung in the three old galleries. There the interested could see unfold before them the art of a man who has baffled many by his daring, and shocked a few by his disregard of academic precepts.

Most of those who have seen Matisse paintings in the recent years when his fame had grown strong enough to cross even the Atlantic have known him as a master of high-keyed color and a creator of flat pattern. In the Museum's retrospective exhibition the man stood out in his full stature. The path which this "wild beast" of painting has pursued could easily be traced from his lair amid the old masters of the Louvre to the pleasant, sunny fields where now he spends his time. Nor was the path always straight. There were little excursions into the pleasance of Impressionism and again a taxing climb to the bleak crags of Abstraction before the sunny fields were reached. But to the close observer it becomes clear that here is not only a man always very much alive but also an explorer who does not leave a field until he has made it his own.

The exhibition owes its completeness not only to the chronology of the pictures displayed, but also to the variety of media. To many the very fine collection of drawings and prints, some forty-five in number, added greatly not only to the interest of the exhibition as a whole but also to their understanding of the master's more complete form of expression. Drawings in pencil, ink, and charcoal varied from the most painstakingly modeled to the most dashing linear.

On Sunday afternoon, December 13th, members of the corporation were invited to a preview. Tea was served to over three hundred. The next day, December 14th, the exhibition was open to the public for two weeks. The Museum remained open

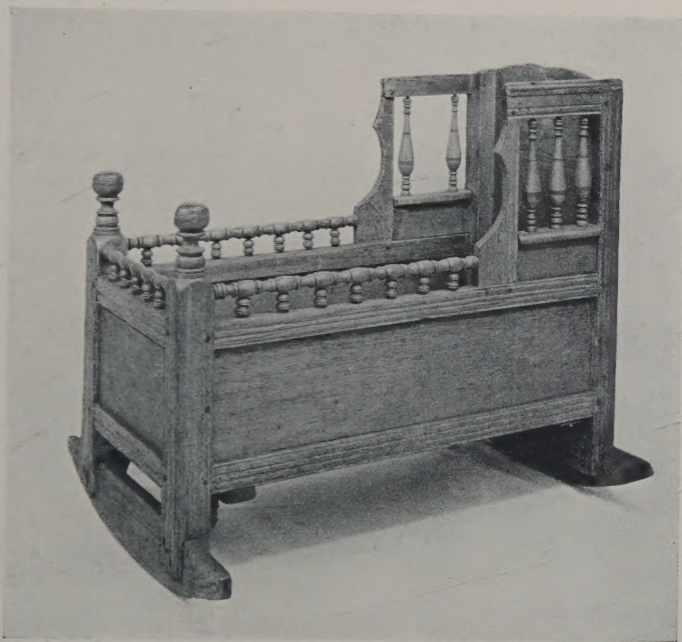
two evenings in order to accommodate those who could not come during the day.

The Museum is most glad to acknowledge the generosity of the collectors and museums who made possible the exhibition. France and Germany as well as America contributed masterpieces many of which may not be seen in these parts again. The artist's son, M. Pierre Matisse, not



CHARCOAL DRAWING by Henri Matisse
Portrait of Mme. Eva Mudocci
Lent by Henri Matisse, 1931

only lent some thirteen of the paintings owned by his father together with a large number of drawings, but also came to Providence to hang the exhibition, a fact which added greatly to the excellence of the exhibit. Furthermore, the exhibition would not have been possible without the great help given by Mr. Alfred H. Barr, Jr., Director, and the members of the staff of the Museum of Modern Art, New York.



CRADLE

Gift of Mrs. Gustav Radeke, 1920

American, 1640-1670

Through the co-operation of the local press and the radio station WJAR great publicity was given the exhibition. Its beneficial effects were shown by the greatly increased attendance. Three informal lectures in the gallery also added to the general interest: the first was given by Miss Dorothy Adlow on Wednesday, December 16th; the second, by Mr. E. M. M. Warburg of Bryn Mawr College on Sunday, December 20th; and the last by Mr. Lincoln Kirstein on Tuesday, December 22d. The lectures were very largely attended and proved not only interesting but helpful to a clearer understanding of the significance of Henri-Matisse.

J. N. BROWN

EARLY AMERICAN CRADLES

THROUGHOUT the many ages, devices utilitarian have remained almost unchanged in their fundamental characteristics. In this category may be

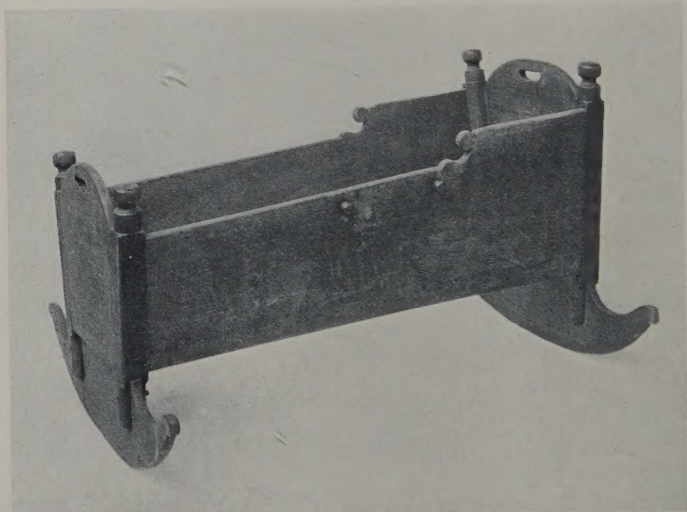
included the cradle, a term applicable to a crib or other bed of an infant.

Of the cradled infant, Moses, we have a graphic account. *And when she could not longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein; and she laid it in the flags by the river's bank.* Exodus II. In ancient Athens, mothers rocked or swung their infants in shoe-shaped cradles presumably of woven reeds. The Romans, too, are said to have made use of the cradle in the rearing of their young. A hollowed-out tree trunk sufficed the ancient Britons.

Although the fact has been much disputed, cribs with rockers have apparently been used intermittently since the late fourteenth or early fifteenth century. To substantiate this supposition, Frederick S. Robinson in his *English Furniture* refers to such a cradle in a miniature from the *Histoire de la belle H  laine* in the National Library at Paris. Vastly resembling our

modern crib with its spindled sides is one with attached rockers attributed to the fifteenth century. From the Figdor Collection comes a most exotic Flemish cradle dating from the middle of the same century. It is, however, of the non-oscillating type. The straight sides are elaborately carved in Gothic design and the four tall posts are surmounted with figures of children. For the continuous amusement

Much space could be consumed in elaborate dissertations on royal cradles of the seventeenth and eighteenth centuries, so ornate and fascinating are they. During this period we find noble offspring were rocked in elaborately carved and painted cradles sometimes jeweled and upholstered with fine brocades and velvets. An elaborate inlay was often introduced to complement the carving on these truly magnifi-



WALNUT CRADLE

American, late XVIII cen.

Gift of the Misses Frances and Catherine D. Pine
in memory of their mother, Mrs. Charlotte S. Pine, 1924

of the tiny occupant a series of bells are pendent from a wire cable strung between the posts. This is indeed a *lit de parade*. A decorative sixteenth century French cradle is suspended between two posts by hooks and swings over a colonnaded substructure.

In the seventeenth century the Dutch evolved from the wicker basket a cradle on rockers beautifully upholstered in rich satins and laces. A little later, an ingenious method was contrived for perpetuating the motion of the cradle for long periods of time. By placing a spring on one side and a weight on the other, this feature was accomplished more or less satisfactorily.

cent works of art. Lavish as they seemingly were in their everyday practices, royal ladies are known to have ordered for general use simply designed cradles to supplant these ornate varieties intended only for state occasions.

In contrast to the relief decoration of the Europeans, the East offers a Saracenic cradle gorgeously inlaid with mother-of-pearl and ivory. The tall oval ends are joined at the top by a lengthwise beam and are footed with halberd-shaped rockers.

Comfort, although in a very modest way, was also designed for children of the peasantry for beside the fireplace of the lowly cottage was usually to be seen the

family cradle, hardly more than a box on rockers.

Tradition tells us that in the cargo of the Mayflower was a hooded reed cradle. This was undoubtedly an import from the East when trade with Holland was flourishing.

Little did our ancestors dream that posterity would eventually claim as an asset to some museum collection that then very important household accessory, the cra-

The earliest American cradles were constructed with deep vertical sides which served as a protection against the chill blasts that inevitably penetrated the most secure of the pioneer houses.

Oldest in the group at the Museum is one (Fig. 1) which was probably made between 1640 and 1670, or at least at a period before those English traditions in cabinet work which had been early transported



WINDSOR CRADLE OF MAPLE

American, XVII-XVIII cen.

Gift of Mrs. Gustav Radeke, 1920

dle. Today, no American Wing, or otherwise termed treasury of Americana, is quite complete without one of these relics of a century or more ago.

The Museum of the Rhode Island School of Design is most fortunate in possessing eight cradles, seven of which were the gift of the late Mrs. Gustav Radeke. It was doubtless her ever sincere interest in children and tender attitude toward them that instigated the purchase of so many. Exemplifying seventeenth to early nineteenth century types, these are a worthy supplement to an already outstanding collection of provincial furniture made possible also by her generosity.

were dissolved in the sea of new world fancies.¹ It is said to have been found in Abington, Massachusetts about 1920. The channel-moulded frame is oak and its deep vertical sides are paneled in pine. Around the sides and foot is a well proportioned maple gallery in a variation of the spool turning. The placement of spindles at the sides of the hood afforded an anxious mother extra visibility of her sleeping child. Indications are that the hood was originally covered but the top is now miss-

¹Russell Hawes Kettell: *Pine Furniture of Early New England*, page 217. Wallace Nutting: *Furniture Treasury*, Vol. I, no. 1567. Wallace Nutting: *Furniture of the Pilgrim Century*, page 317. In revised edition, page 440, no. 605.

ing. After a careful examination one would not doubt that the rockers are original. Ours is indeed a meritable piece and I believe there are few extant which can excel it.

Another of the rare early types is one conspicuous in its simplicity. The late seventeenth or early eighteenth century would lay claim to the period of its manufacture. The pine sides, deep and nearly vertical, drop in curves to the lower level of the footboard. Turned knobs surmount the four posts. Sadly enough, due to a very crude attempt at repairs, one finds inaccuracies in the construction.

A similar cradle but of a more finished variety is fashioned of walnut. (Fig. 2). The sloping sides rake slightly and are interrupted by a scrolled decoration. Elongated kidney-shaped handholes are to be seen in the arched head- and footboards. All four posts terminate in knobs. My assumption is that the two buttons doweled to each side were used in securing straps which would serve to suppress any efforts on the part of a child to escape. The scroll-tipped rockers being deep insure a full steady swing, hence I daresay that the function of this cradle would easily defy any force adverse to the will of Morpheus.

Probably no more graceful cradle has been seen than a very rare and interesting Windsor one of maple.² (Fig. 3). It is doubtless of the late eighteenth century and in the squareness of the slender top rail reflects in a measure the influence of Sheraton. The spindles are bamboo-turned and are incurved at the head and foot, forming graceful flares. While the side spindles are not bent they are doweled into the floorboard at such an angle as to cause the sides to rake slightly. The rather shallow rockers set in some distance from the ends are nailed to the floorboard and held firm by a lengthwise stretcher. This was formerly the property of Arthur Leslie Green of Newport.

Most common of all are the arch-hooded types made also during the latter part of the eighteenth century. Of these, there

are three, all of them of pine painted red. One, a typical subject, has a hood the top of which is covered with overlapping boards suggesting the shingling of a roof. The raking sides are low and the footboard is definitely arched. It was presented to the Museum in 1924 by the Misses S. Frances and Catherine D. Pike in memory of their mother, Mrs. Charlotte Sherburne Pike.

A cherry cradle which when first viewed presented somewhat of an enigma is strikingly like one made by Lincoln's political opponent, Stephen A. Douglas, who in 1828 when about fifteen years of age, became apprenticed to a cabinet maker in Middlebury, Vermont. This flair for furniture making, however, soon waned and in its stead came law and then politics.³ So marked is the similarity between the Douglas cradle and ours that one can but conclude they are contemporary.

The turned posts rising about six and one quarter inches above the sides, equal in height in their entirety, are doweled into the rockers. The upper edges of the endboards and maple rockers are in cyma curves. A hole in the center of each rocker is mute evidence of a once lengthwise stretcher.

In his quest for the beautiful, the layman does not usually turn to cottage furniture to satisfy his ever-increasing desire to become more appreciative of the arts, but nevertheless, as in sculpture and in other mediums of aesthetic expression he may also find beauty of line and form even in these humble creations of the cabinet maker.

E. T. CASEY

A CHALCIDIAN OENOCHOE

CHALCIS, the principal town of the large island of Euboea, off the east coast of northern Greece, was, in antiquity, a place of great importance. We see her in the sixth century B. C., as an independent city-state, with widespread commercial relations with all parts of the ancient world; but, like the other Greek city-

²Wallace Nutting: Furniture Treasury, Vol. I, no. 1574. Wallace Nutting: American Windsors, page 113.

³Thomas Hamilton Ormsbee: Early American Furniture Makers, page 154.



CHALCIDIAN OENOCHOE Greek VI cen., B. C.
Side view
Museum Appropriation, 1930

states of the time, amazingly self-sufficient in many ways. Among other evidences of this self-sufficiency, we find her employing an alphabet and system of writing quite different from those used elsewhere in Greek lands. This is not in itself surprising; nearly every district in Greece at this time had its own peculiar letter-forms, and standardization did not come for well over a century, and even then was not absolutely complete. It is the presence of an alphabet known to be Chalcidian on vases akin to this oenochoe, or pitcher, recently acquired, that makes scholars call them by the name of that city; in style they closely resemble similar wares manufactured in the two great commercial competitors of Chalcis: Corinth, and particularly Athens, her bitterest rival, as many of them have at times been confused with Attic vases. Of late, due to the German scholar, Rumpf, the scope of Chalcis has been greatly enlarged, and groups of pottery, formerly assigned to the neighboring Greek islands and Ionia, have been included as Chalcidian.

Some ten years ago, then, our pitcher would not have been given to Chalcis, but to one of the Islands, "with strong Ionian influence"—for we can assign it to its painter. Those experts who have seen it are united in attributing it to "the painter of the Phineus Cup"—a very beautiful vase in the Antiquarium at Würzburg, painted in a very bold, distinctive and charming manner. This artist is, in my opinion, one of the most able and attractive craftsmen of the sixth century B. C., and to him and his school the contemporary potters and painters of Attic black-figured vases are in considerable debt, at least for such delightful decorative motives as the ivy-leaf pattern on the shoulder of our vase which is used by some of the Athenian painters.

The principal design (cocks and sphinxes confronted) is not unusual. Corinth was employing in its "Orientalizing" vases just such patterns—but it remained for Chalcis to drain off the influence of Eastern models and leave a pure Hellenic residuum. For



CHALCIDIAN OENOCHOE Greek VI cen., B. C.
Front view
Museum Appropriation, 1930

whereas in Corinth there existed a "horror vacui" on the part of the designers, and all the field was filled in with filling ornaments, making a decoration so crowded that the vases resemble (and indeed the suggestion has been made that they are derived from) Oriental rug patterns, here on this pitcher we find a commendable restraint employed; the background has been left relatively clear, and the figures stand out more distinctly as a result. Our painter, however, while profiting thereby, and showing his genius by a sure and robust rendering of his figures, cannot be said to have great originality; in this example they are purely decorative—they tell no story—and, moreover, an absolute replica of this vase exists in Germany, in the collection of the University of Bonn, proving that he painted at least two pitchers exactly alike, and probably many more not preserved to us.

It should be stated, however, in connection with Chalcidian ware, that an effort is being made (by Professor H. R. W. Smith, of the University of California) to prove that these vases have nothing to do with Chalcis at all; that they are the work of Greek settlers in Etruria; and the Etruscan city of Caere, known in various other ways as a centre for the ancient ceramic industry, has been suggested as the place of their manufacture. How the presence of the Chalcidian letter-forms on some of these vases is accounted for by this new theory, I do not know, since Professor Smith's results have not as yet been published, and I am speaking, therefore, with his permission, in advance of their publication; but I suspect that any explanation will prove to be unsatisfactory to some scholars, and that the name "Chalcidian," whether right or wrong, will persist, as a convenient term, in the nomenclature of Greek pottery.

The commercial rivalry between Chalcis and Athens was extremely bitter, and finally, in 506 B. C., shortly before the Persian Wars, ended in the subjugation of Chalcis in a brief conflict. The nearby city of Eretria, also on the island of Euboea, had

been allied to Athens, largely as a matter of self-defense, as the Chalcidians viewed with a justifiable suspicion the expansion of such a close neighbor. Splendid examples of the finest Attic black-figured pottery have frequently been found at Eretria. After putting down the Ionian revolt, the Persian King, Darius, wishing to punish the allies of the Ionians, among whom had been Athens and Eretria, doubtless listened to the tales of the refugees from Chalcis, and in 490 B. C., on his way to Marathon, stopped at Euboea, and captured and destroyed Eretria. His defeat at Marathon, however, made the destruction of that city of no avail in the rehabilitation of Chalcis, as the importance of the Athenians was greatly enhanced by the splendor of their victory, and they were consequently enabled to hold Chalcis as a dependent possession.

The modern Chalcis is a city of small size, built on the ruins of the ancient site. But most, if not all, of the vestiges of antiquity have gone; under the name of Negropont it was, from 1209 onward, one of the foremost colonies of Venice, and its fall to the Turks, in 1470, was a great and bitter loss to the Most Serene Republic. Nevertheless, in strolling through the town, it is this Venetian influence that is most apparent. Parts of the old city walls still exist, built in a manner that one quickly, in travelling through the Levant, learns to associate with Venice; the principal church in the town is the old Venetian cathedral; while in the courtyard of the Museum are numbers of sculptured reliefs of the Lion of Saint Mark, taken from walls and buildings now destroyed. One may search in vain, however, in this Museum, for vases of the style called "Chalcidian;" what ancient pottery is shown is mostly Attic, or earlier prehistoric wares. It is partly for this reason that Professor Smith and his following would remove this interesting class of pottery from Chalcis, and assign them to Etruria, where most of them have been found. This theory is bound to provoke much discussion among scholars, and it is, therefore, a matter of timely interest

that we have acquired, on the eve of its appearance, a most characteristic and fine example of this ware.

STEPHEN B. LUCE

NOTE:—Our vase has been published, prior to its acquisition by the Museum, in Rumpf, *Chalcidische Vasen*, pls. LX, LXI, and is referred to in various parts of the book. The replica in Bonn is shown on pls. LVIII, LIX. The attribution to the Phineus Painter appears on p. 104.

the case of Forain; although it must be admitted that in these cases we have the reproduction as printed rather than the drawing itself. The second comment seems equally pertinent, namely, that here and there in public and private collections are examples of Forain's genius for forceful, significant drawing, and which are of the greatest importance in the understanding of the man and his art. Not only is it true of France, since they have been com-



WORKMEN

Drawing by Jean Louis Forain

Gift of Mrs. Gustav Radeke. 1921

A FORAIN DRAWING

A RECENT copy of the "Literary Digest" calls attention to the death, on July eleventh, of Jean Louis Forain, and to the point brought out by French critics that most of his best drawings had been done for journals of transient value and so are now lost in dusty files or non-existent. Two comments are in order, however. If we can judge by the way that similar work by Daumier, Gavarni and others has been rescued from oblivion by the agents of print-dealers, we stand an excellent chance of similar good fortune in

ing from that source for some time, but it is quite true that here in America there are a considerable number of his original drawings as well as notable groups of his prints. Any emphasis which gives us an idea of what these drawings are like and where they are, is indeed very timely, especially when these are available in public collections.

For example, the Bulletin in its issue of April, 1928, called attention to the etchings of Forain, their peculiar religious expression, and the nervous characteristic line of which he was a master. This was

in connection with the fact that through the gift of Mrs. Radeke, in 1924, the Museum owned a fine copy of Forain's interpretation of the Pietà.

In 1921 Mrs. Radeke presented to the Museum a drawing by Forain which illustrates the artist's interest in the life of Paris about him, especially in the laboring-man. In the drawing there are three workmen who have gathered together for a little gossip. The pose of the figures and the general character of the whole suggest that he found his inspiration in a bistro-restaurante or corner café, such as one sees so frequently in Paris.

Forain, as is well shown in the drawing, is an orator in line, full of power, and ironical to a degree when dealing with vice or oppression, but sensitively appreciative of the fundamental elements which give an individuality to Gallic life. As a critic of manners and morals he could be bitter indeed, but as a delineator of scenes of daily life in and about Paris he is an observant interpreter, whose fully controlled line was particularly appealing to Parisians of his day, and insures him an honored place among French artists of the last half-century.

GIRL WITH PINK FAN

by MARIE LAURENCIN

THE history of French painting in recent years has been remarkable for the new theories which follow each other in rapid succession, and the artists who give them expression, many of them sincere and others simply striving for effect. This is all indicative of growth, and because of it France is still in the lead in the field of painting. Most of the artists now working may be classified in one or another of the groups, but one in particular defies classification, remaining outside of all groups and hence a very interesting artistic phenomenon. This is Marie Laurencin, whose painting "Girl with Pink Fan" has recently been given to the Museum by Mrs. Murray S. Danforth.

Few artists in recent years have been

able to dream their own dreams so successfully. Her distinguished predecessors, who were leaders among women artists, were Berthe Morisot and Mary Cassatt; and both, delightful as they were, were influenced by and even members of the Post Impressionist group. Marie Laurencin, on the other hand, resembles no one else. And since such pronounced individualities are always interesting, both in themselves and their work, it is worth our while to become acquainted with her and her painting.

Marie Laurencin was born in Paris in 1885. Except for a short period of residence in England which gave her an understanding of the English point of view on life and art, she has spent her life in France, mostly in Paris, where she now lives. Many people think of artists as working in a studio, she works in her own drawing-room. Most artists seek for inspiration in the world about them, she prefers to paint her dreams. Her training was in the Lycee Buffon and the F. Humbert Academy. Later she came to know Picasso and Braque, but the influences which meant most to her were those which came from association with and appreciation for, Persian miniatures and fanciful eighteenth-century motives.

She has been called "the strangest feminist in the world," and perhaps she is; but not in the usual sense, for she is not interested in women's rights and political affairs. She is interested in poetry and music. In fact she has said that "I work with a waltz tune in my head; the rhythm of a waltz, I feel, permeates my pictures."

One type of subject, one general color scheme and one unchanging decorative note runs through her work. We have said that she painted her dreams. These through the years have remained those of a child in their delightful imagery and innocence. It is always like fairy creatures that her subjects appear, by themselves, as in the new acquisition in the museum or dancing in fairy woods. Her expression of form is peculiar. She does not hesitate to etherealize her subjects. Flesh is milky-white in color, eyes are black and

faces are not rendered in detail, especially noses.

Some might hold that the figure is not well drawn, yet it may be answered that Marie Laurencin knows perfectly the importance of line and can render it when desired. Others may prefer another color scheme than hers, and they may exercise that preference; but the artists and thou-

the great interest taken in it whenever shown, by artists, critics and the public. It has been said with justice that her art is serene. It is the serenity of the dreamer, who lives in a world of fancy all of her own.

If form, detail and line are subordinated, in what does the interest lie? Chiefly in the color scheme perhaps, and this is somewhat strange, for there is little variation of



GIRL WITH PINK FAN

by Marie Laurencin

Gift of Mrs. Murray S. Danforth, 1931

ands of followers find a certain pleasure in the balance of color chosen, and a decorative note which is arresting and charming. Still others will hold that the painting is not virile and strong, and the answer is that all that is true for the charm of the artist's work is that it is so sincerely feminine and delicate. That Marie Laurencin has found a place in modern painting which is a distinguished one is shown by

this in her paintings. She is partial to delicate greens, pinks, blues and greys, so delicate that some have accused her of "prettiness."

Those who search in paintings for story or moral will find little or nothing in Laurencin's work. Perhaps it is for just that reason that she shows her understanding of the Eastern mind, which would be very likely to correctly value her work,

and see what she was trying to do. For after all, the search for a moral or a story is the least of the ways to appreciate a picture.

So the "Girl With the Pink Fan" has come to bring this very individual artist to the attention of our visitors, to take us away from the world of reality into that of delicate fancy, and to enlarge our appreciation of the possibilities of color tonality and relationships. She is not to be compared with artists whose work lie in other fields or in other directions. She is to be judged for the qualities already noted, which defy comparison with the world of art in general.

Finally, for those who come to see the Laurencin painting, it might be noted that the painting in the museum is an exceptional example of the artist's work, more successful than some, and altogether one which goes far to support the high position which, without any assertion or claim on her part, she holds in the art world of today.

L. E. R.

NOTES

ORPEN'S "POLISH MESSENGER." The recent death of Sir William Orpen in England has brought a great loss to the world of art. The career which he enjoyed was long and successful, and his work has been deservedly popular. Much of it is in private hands, although certain of his better pieces are in the public collections, both here and abroad. In Providence, as noted in a recent issue of the Bulletin (vol. XIX, No. 1, January, 1931) we are fortunate to have at the Museum, through the kind gift of Dr. and Mrs. Murray S. Danforth, Orpen's "Polish Messenger." It is interesting to note about this fine canvas that James Laver, in his "Portraits in Oil and Vinegar," about Sir William Orpen remarks: "But some of his most successful portraits are those he painted for fun, because the sitters amused him, young flying men, unnamed sergeants, and one, a Polish Messenger, perhaps the best of all."—L. E. R.

A DRAWING BY VAN DYCK. Through the courtesy and extensive knowledge of Dr. Ludwig Burchard of Berlin, we have been able to identify the subject of one of our three drawings by Anthony van Dyck. The work in question, formerly called "A Study of a Man with Outstretched Arm," for want of a better title, was given by Mrs. Gustav Radeke in 1920, and was published and reproduced in the last Bulletin (October, 1931). It is done in black chalk, slightly heightened with white, measures $9\frac{3}{8}$ inches by $14\frac{5}{8}$ inches, and represents a youth apparently lying on the ground with his left arm held out as if to ward off a blow. His head is tilted back so that all the features are foreshortened, his mouth open as if calling out. The uncomfortable attitude is accentuated by the position of the left knee, which is drawn up almost to the chest. As Dr. Burchard points out, this is doubtless a preliminary study for the figure of Malchus in the *Betrayal of Christ* of the Prado, one of Van Dyck's early religious works. The position of Malchus, who appears in the left foreground of the painting, is practically the same as in the drawing, with the exception of the right shoulder, which has been slightly raised in order to make the feeling of distortion and anguish more pronounced. The impetuous St. Peter bends over him flourishing a sword. Behind them takes place the drama of Christ seized by the multitude. A reproduction of the painting may be found in the volume on Van Dyck (vol. XIII) of "Classiker der Kunst," page 37.

An interesting problem is that of the collections in which our drawing once appeared. According to a pencil inscription on the mount, it was "no. 563 du catalogue de la collection de M^r Huquier, septembre 1761, Amsterdam, et se trouva autrefois dans la collection de Mariette." This notice is somewhat misleading; as the collection of Pierre-Jean Mariette was not dispersed until 1775, after the death of its owner, it seems very improbable that the drawing was in the possession of Mariette before it became the property of Huquier. If it be-

longed to Mariette at all, it must have been between 1761 and 1775. The catalogue of the Mariette collection¹ mentions on page 140, volume I, among the drawings of Van Dyck: "Cinq Têtes & Études de figures drapées, à la plume & pierre noir," and "Quatre feuilles d'Études & compositions différentes, pleines de feu & d'esprit," which might include our drawing. It is possible, however, that the inscription on the mount refers to some other Mariette, since there were several generations of distinguished collectors in that remarkable family. On the back and on the lower left corner of the mount appears the impressive seal of Willem Isaack Hooft,² an Amsterdam collector of old master prints and drawings, who lived in the first half of the nineteenth century. Many of the prints and drawings which were owned by Mrs. Radeke bear the seal of the Hooft Collection.

E. J. RICHMOND

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Through the kindness of the Executors of the Estate of the late Eliza Greene Radeke, the Library has been enriched by the gift of the following books:

Arnold, John N.—Art and artists in Rhode Island. 1905.

Ashbee, C. R.—Craftsmanship in competitive industry. n.d.

Baker, Lucas—Theory of design. 1883.

Barber, Edwin A.—Tulip ware of the Pennsylvania-German potters. 1903.

Berenson, Bernhard—Venetian painting in America. 1916.

Berenson, Bernhard—A Siene painter of the Franciscan legend. 1909.

Binyon, Laurence—Painting in the far east. 1908.

Botticelli, Sandro—Drawings for Dante's Divina Commedia. 1896.

¹Catalogue Raisonné des différens objets de curiosités dans les Sciences et les Arts qui composoient le Cabinet de feu Mr Mariette controleur général de la Grande Chancellerie de France, Honoraire Amateur de l'Académie Royale de Peinture, et de celle de Florence, par F. J. de Sauter, Graveur. Paris, 1775.

²Frits Lugt: Les Marques de Collections de Dessins et d'Estampes. Amsterdam, 1921. No. 2631.

Capecelatro, Alfonso—Life of Saint Philip Neri. 1926.

Chase, George H.—Greek and Roman sculpture in American Collections. 1924.

Cortissoz, Royal—Augustus Saint-Gaudens. 1907.

Cram, Ralph—Impressions of Japanese architecture. 1930.

Duffus, Robert L.—The American renaissance. 1928.

Falke, Jacob von—Costümgeschichte der culturvölker. n.d.

Gardner, Percy—Sculptured tombs of Hellas. 1896.

Goncourt, Edmond de—Hokousai. 1896.

Goncourt, Edmond de—Outamaro. 1911.

Hambidge, Jay—The Parthenon and other Greek temples; their dynamic symmetry. 1924.

Hamerton, Philip G.—Painting in France. 1895.

Hart, Charles H.—A register of portraits painted by Thomas Sully. 1909.

Hayward, A., ed.—Dr. Johnson's Mrs. Thrale. 1910.

Hope, Lord Francis — Collection of Greek, Roman and Egyptian sculpture. 1917.

Hoppin, Joseph C.—Euthymides and his fellows. 1917.

Huneker, James—Promenades of an impressionist. 1910.

Ivins, William M.—Prints and books. 1926.

Lewis, J. S.—Old glass and how to collect it. 1916.

Livingstone, Richard W., ed.—The legacy of Greece. 1922.

Maillard, Léon—Henri Boutet. 1894.

Marot, Helen—Creative impulse in industry. 1918.

Mason, George C.—Life and works of Gilbert Stuart. 1879.

Mather, Frank J.—Estimates in art. 1916.

Noguchi, Yoné—Korin. 1922.

Pinnington, Edward—Sir Henry Raeburn. 1904.

Rathgen, Friedrich—The preservation of antiquities. 1905.

EVELYN CHASE

*Bulletin of the
Rhode Island School of Design
Providence*

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